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**THE AMERICAN FURNITURE MANUFACTURERS' SEVENTH SEMI-ANNUAL EXPOSITION.**

THE seventh semi-annual exposition of the American Furniture Manufacturers' Exposition Association will be held in the New York Industrial Building, Lexington avenue and 43d street, from July 9th to August 3rd, inclusive, 1894. The demand for space has been more pressing than for any former exposition, and many manufacturers who formerly abstained from exhibiting their goods have been among the first to secure choice locations. All the available space was rented early in May, and the exposition of July next will undoubtedly be the most satisfactory and successful display that has ever been made.

**NEVIUS & HAVILAND'S NEW WALL-PAPER FACTORY.**

WHEN the dream of the greater New York is realized, by adding Kings County thereto, the greater metropolis thus created will then be able to boast that it produces three-fourths of the wall-paper manufactured in the entire country. The latest addition to the wall-paper producing industry in Brooklyn is the factory establishment of Messrs. Nevius & Haviland, located in Chestnut street. The main portion of the factory is an extensive and solidly built brick structure, three stories in height. The first floor is occupied by the embossing and grounding machines, and also hand presses for the manufacture of hand goods. Here are also located the offices and the designing room. It is the designing room that contains the secrets of the firm's productions for the immediate future. It is a well lighted interior, and has much of the aspect of a well appointed artist's studio. Ranged on stools before an extended shelf, like a counter, are several artists with sheets of drawing paper before them and pencil in hand. One had before him a glass containing choice cut flowers, and another was gazing into space, probably seeking some new inspiration, while others are carefully tracing patterns or coloring designs already outlined. Mr. Nevius himself was busy at work estimating the popular tendency of taste in interior decoration, and acting as guide to the manipulations the designers.

In their hand goods that are being manufactured on the ground floor, there are some magnificent frieze combinations under process of manufacture. These are printed on ingrains of the softest colorings, and the effect is immensely decorative. A Roccoco pattern in this style of work is one that cannot fail to command the attention of the entire trade. Still another design is a fine example of Gothic brush work, that would make an imposing hall or library decoration, and several unique ceiling designs are also in process of manufacture.

The second floor is entirely devoted to machine printing, and the third floor is occupied with bronze printing and the manufacture of Florentine Flocks, a species of high class goods for which the firm is famous. Block cutting, in a well equipped workshop, is also carried on this floor.

An adjoining building contains the boiler and engine house to generate the motive power for the factory. There is also a storehouse on the grounds in which hundreds of rollers and blocks used in the production of wall-paper patterns are stored, as well as large quantities of glue, color stuffs, etc., employed in manufacturing the pigments with

which papers are decorated. At the present moment the manufacture of hand-made goods is the principal work done in the factory, together with the sampling of the new patterns for the forthcoming season.

Since the formation of the National Wall-Paper Co., it is not necessary for the individual manufacturers connected therewith to produce the same number of patterns as heretofore, because it has been found that manufacturers working individually are liable to produce many patterns that very strongly resemble each other. One of the uses of the combination of factories is to prevent this, and limit the output of each factory to a smaller number of original patterns, in no way resembling those manufactured in any other factory. Hence it is safe to state that the fifty new patterns assigned to Messrs. Nevius & Haviland for their new season's production are likely to prove extraordinary sellers, not merely because they are selected designs, but chiefly on account of their being representative designs of decorative art in American wall-papers.

When one considers how expert in the production of new designs the better class of American wall-paper manufacturers have become, it will be admitted that there is really no necessity at present for importing paper hangings either from England or France. Forty years ago the manufacturer of paper hangings in this country was confined to the production of plain cheap goods, but in this, as in every other branch of industry to which our people have given themselves, progress has been rapid. American wall-paper establishments increased in numbers and in size, and the most finished work that is done in France, England or Germany can be equaled in the United States, and no where more effectually than in Brooklyn.

**GLUTOL-KALSMINE.**

THE "Glutol" made by the Arabol Manufacturing Co., 13 Gold street, New York, is heartily welcomed by the trade all over.

Its distinguishing merits are:

It is more convenient than glue; it will mix with cold water in a minute; it works like a charm in kalsomine and makes the preparatory sizing of walls unnecessary in most cases. Glutol-Kalsomine can be left standing for a week in the pail, without spoiling or hardening, and those who have had the most experience, state that it is positively improved by standing, and works more freely than when just mixed. It has been calculated by some that on an ordinary kalsomine job Glutol saves 25 per cent. in labor, and some put the figures still higher. Any of our readers, however, may figure it out for himself.

Supposing he has a tenement of sixty rooms to be kalsomined. To start with, he saves the daily preparing of the kalsomine, as he can make a barrel of it with Glutol at one lick, enough to last for the whole job. Then, if sufficient size was used in the old coat of kalsomine, he needs neither wash nor size; if not, he saves the sizing at any rate, besides being able to work quicker with the Glutol-Kalsomine and risking no laps.

It should be remembered that Glutol replaces glue for painters' purposes, and that one quart of Glutol is equal to one pound of best white glue.

To use Glutol as a size take one quart or less for a pail of water.

On kalsomined walls which are to be painted in oil, you save washing and scraping by using a thin solution of Glutol for a size. Light sand-papering is all that is necessary. The Glutol will do the rest.

We recommend two coats of sizing in that case. This refers to walls which have no more than two coats of kalsomine.

On painted walls, where you use Glutol as a size, you can give the second coat of paint as soon as the size feels dry.

It is safe to say, that the party who uses Glutol can afford to underbid his neighbor who does not by 20 per cent. on contract work, and still make more money than his neighbor would if he got the contract.

Mr. Fred'k Parsons, of Boston, refers to the Glutol as "the admirable, up-to-date substitute for glue" in an article on "Tinting Ceilings and Cornices," which appeared in the last number of the *Western Painter*. The advertisement of the manufacturers of the Glutol is found on page 115 of this issue.

Our readers should write the manufacturers for their circulars on Liquid Mica, the new cheap luster color and on Sphinx Gum for hanging Lincrusta and pressed papers.

**MRS. LE FAVRE.**

MRS. CARRICA LE FAVRE, the well-known lecturer on Del Sarte culture, and on harmony of color, form and material, in dress and decoration, has enjoyed a very successful season during the past spring, lecturing to educational institutions on the art principles that decorate and beautify both the person and environment of the modern man and woman.

Mrs. Le Favre was for many years a pupil of the family of Del Sarte himself, a fact that cannot be claimed by many other exponents of Delarteian grace. Her receptivity in imbibing the philosophical principles of the great apostle of the art of expression, and her powers of elucidating same upon the lecture platform, are so marked that both art critics and the press have enthusiastically praised her work as one of the beautifying agencies of the age.

Some of Mrs. Le Favre's ideas about harmony in color, line and texture, as applied to interior decoration, are published elsewhere in the present issue, and a forthcoming number of *THE DECORATOR AND FURNISHER* will contain an illustrated article from her pen, dealing more thoroughly with this all important topic.

Mrs. Le Favre is a tall, well formed blonde of the willowy type, whose every movement is characterized by exceptional grace. She dresses very simply, yet artistically, her garments being modelled somewhat after the Greek style, characterized by long, suave lines, beginning at the shoulder. She has made a profound study of art as relating to dress and decoration, and what she has got to say on this subject will prove of exceptional interest. The times and the civilization in which we live call for many such exponents of the beautiful, for it is only by the most painstaking labor, both in theory and example, that our people can arrive at a just conception of the beautiful and a corresponding repugnance to all that is squalid, mean and disorderly that unfortunately characterizes the environment that surrounds the lives of too many of our people.

**THE LATE F. H. CUTLER.**

MESSRS. A. CUTLER & SON have issued the following circular to their friends and to the trade generally:

"The sad task is imposed upon us of announcing the too early death of our Mr. F. H. Cutler, which



# THE DECORATOR AND FURNISHER.

“It having been Mr. Cutler's wish that his business be continued in the interest of his children, under the management which now takes up the work, we make this the opportunity to earnestly thank our many friends for their patronage in the past and to solicit its continuation, at the same time pledging ourselves to guard their interests as zealously as our own, it being our fixed policy to deal with our patrons as we would be dealt by, were they the seller and ourselves the buyer.

"Yours very truly,  
"A. CUTLER & SON."

Buffalo, N. Y., April 5, 1894.

**THE AMERICAN RING CO.**

Of late years the fashion of decorating furniture with bas reliefs in metal has been revived, chiefly under the influence of the Renaissance of the Empire style, and in the United States the manufacture of metallic furniture decorations rivals those of foreign manufacturers. The productions of the American Ring Co., of Waterbury, Conn., take the lead in the home market. Their new line of goods for the fall trade are now being shown by their New York selling agents, the Plume & Atwood Co., of 18 Murray street, and include decorations in the Empire, Italian, Renaissance and Colonial styles, as well as free renderings of these styles for articles of furniture that do not closely follow the lines of any given style.

**THE TURKISH COMPASSIONATE FUND.**

The work in Constantinople is directed by ladies skilled in Eastern art; the finest materials are used, and the rarest designs procured, the results being a new and incomparably beautiful art, the production

## LITERARY NOTICES.

The *Arena* has made steady progress, its circulation having increased during the panic, and it has necessarily been enlarged to one hundred and forty-four pages. There is also, in addition to this, the book reviews, which cover over twenty pages, making in all a magazine of over one hundred and sixty pages. The steady increase in circulation of this \$5 magazine during a period of unprecedented financial depression shows how deep rooted and far reaching is the unrest and social discontent; for this review has steadfastly given audience to the views of the social reformers of the various schools of thought.

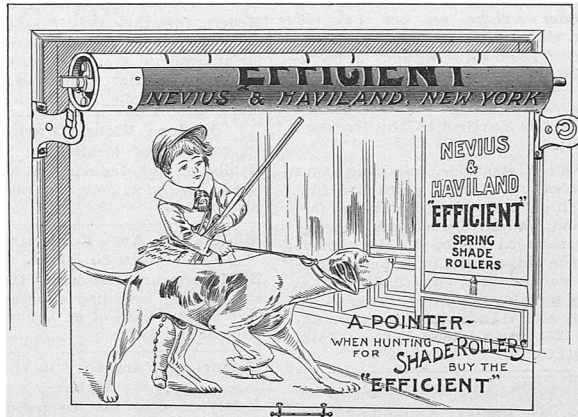
FUNK & WAGNALL'S STANDARD DICTIONARY OF THE ENGLISH LANGUAGE. Funk & Wagnall's Company. New York.

If the computation of the publishers be correct, the Standard Dictionary contains more words than any dictionary hitherto published, the number of words in the Worcester being 108,000, in Webster 125,000, in the Century (complete) 225,000, whereas the Standard contains nearly 300,000. When one considers the extraordinary difficulties involved in creating a new dictionary, which, to gain the recognition of the public must necessarily go ahead of all previous publications of the kind, a faint conception of the difficulties to be overcome will be appreciated. A dictionary of this kind must be the final authority to the correct definition of words; as to disputed spellings and pronunciations; it must take cognizance of the drift of the time towards changes of spelling, and give distinction of meanings between almost similar words that have been hitherto overlooked; as well as include new terms and new definitions in science. The Standard Dictionary has kept pace in these respects with the growth of the language and is the living exposition of these and many other principles that rightly belong to the latest effort in dictionary work. The spelling of many words in chemistry has been simplified, such as "bromin," "morphin," "quinin," etc., and the spelling of words in general has been simplified, such as "esthetics," for "aesthetics."

The amount of labor involved in creating a single page of the dictionary is very cleverly illustrated by photographic reproductions of the twelve different stages through which a page passes before it is finally approved of. The first stage reproduces the MS. as prepared by the definers. The second stage is a typewritten copy of same, as passed by the reviewers, and third stage is the first galley proof of a column of the work in type; the fourth, fifth and sixth stages comprise further galley proofs, as passed by the specialists and the office editors. The seventh stage represents the first page proof of the dictionary, as passed by the editors; the eighth stage is the second page proof as passed by the editors; the ninth stage is the third page proof as passed by the editors; the tenth stage is the fourth page proof as passed by the editors; the eleventh stage is the plate proof of page, marked for corrections in plate; the twelfth and final stage of the work shows the completed page. When it is considered that the original cost of the type composition of the page of the dictionary is a little over six dollars and that the average cost of corrections and alterations per page was over thirty-three dollars, making the typesetters' bill for each page nearly forty dollars, this means that the printer's bills for the printed pages are more than five times the original cost of type composition, and is a significant illustration of the extraordinary degree of care lavished upon the production of this noble work.

A peculiarity of the Standard Dictionary is the quotations from authors not usually incorporated in dictionaries, many of the most modern writers being quoted, as well as those that have heretofore held the place of honor with lexicographers. It will naturally be inferred that a dictionary built upon the principles already mentioned, is one on which the publishers and the public at large are to be congratulated, and is a further proof of the literary eminence of the United States in rivaling nations of much older and more elaborate civilization in the production of one of the finest compilations of the fruits of human knowledge ever published.

The Dictionary is sold only by subscription. The single volume edition in half Russia costs \$12.00, and the two volume edition in the same binding costs \$15.00 per set. The Dictionaries bound in full Russia and full Morocco are published at higher prices.



## ANOTHER POINTER.

On and after May first, we will be at **420 and 422 Broome St.**, with every convenience for prompt and careful attention to all orders.

We have secured large and convenient offices, and will have ample facilities for carrying a complete variety of our Wall Papers and Shade Rollers constantly in stock.

We are now working in our Wall Paper Factory in Brooklyn, and can give all special orders our immediate, personal, careful and thorough attention.

**NEVIUS & HAVILAND,**

**420 and 422 Broome Street, New York.**

**Shade Roller Factory, Vergennes, Vt.**

A word to the wise is "Efficient."

## \* \* \* BOOKS \* \* \*

—FOR—

## Architects, Artists, Designers and Decorators.

The following Books will be sent, postage paid, on receipt of price. Address,

**THE ART-TRADES PUBLISHING & PRINTING CO., 132 Nassau Street, New York.**

### Lessons in Decorative Design,

By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$8.00.

### Figure Ornaments in the Cupola and Halls of the Imperial Court Museum of Natural History at Vienna.

In two series, each containing 28 plates and portfolio. The figure sculpture in this work is of commanding elegance. Price, each series, \$8.70.

### Specimens of Architecture and Sculpture,

By M. A. Raguenet. In 20 volumes. Price, each volume, \$4.00.

### Text Books of Ornamental Design,

By Lewis F. Day. No. 1, The Anatomy of Pattern (35 full-page illustrations); No. 2, The Planning of Ornament (38 full-page illustrations); No. 3, The Application of Ornament (43 full-page illustrations). Bound in cloth. In one volume. Price, \$4.50.

### Das Mobil,

By Messrs. E. Lambert and A. Stahl, architects. An illustrated history of fash-